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SCOTT'S FALL EXHIBITION.

CATALOGUE

Of a Collection of High-Class

OIL PAINTINGS

— and —

WATER-COLOR DRAWINGS.

To be on View in their Fine Art Room,
(UP-STAIRS)
for a limited period.

Commencing Monday, September 10th.

OPEN FROM 10 A. M. TILL DUSK

September, 1888.

W. SCOTT & SON.



The National Gallery of Canada
library
Galerie nationale du Canada
bibliothèque

note This is not
an auction
Catalogue



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NOTICE.

It is with great pleasure W. Scott & Son present this Catalogue to the public of Montreal, containing, as it does, names of artists of the highest order of merit.

This is the first time that pictures of this class have been brought out to Canada for sale; and it is hoped the enterprise will be appreciated.

MONTREAL
CITY PRINTING & PUBLISHING COY.
1888.

JAMES A.

Agent
Highland

\$375.

WALTER

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OIL PAINTINGS.

JAMES A. AITKIN.

A popular Scotch Artist, noted for his faithful rendering of Highland Scenery. Always happy in his cloud and mist effects.

375.

- 1 Highland Deer Forest.

WALTER BLACKMAN.

A native of New York, residing in Paris for some time, studying there under Gérôme. To the Exhibition of the Society of American Painters, in 1878, he sent "Caught in the Act"; to the Paris Salon, the same year, "News of the Day" and "Comment déjà!"

225.

- 2 Type of Female Beauty.

225.

- 3 Type of Female Beauty.

H. REYNOLDS BLOOMER.

Born in New York, studying in Paris under Pelouse and living in that city for some years. In 1877 he sent to the Paris Salon, "After the Shower" and a landscape: in 1878, "A Waterfall near Cernay-la-Ville."

To the Philadelphia Exhibition of 1876 he sent "El Dorado"; to Paris, in 1878, "Old Bridge at Grez."

200.

- 4 After a Storm, Marlow Moor, England.

4/13
3
3

14

JOSEPH CHELMONSKI.

A Polish Artist of great talent and repute, distinguished for his wonderful power and ability to paint horses in action.

188

375.

350.

unframed

5 Country Life in Poland.

6 Country Life in Poland.

ANTOINE CHINTREUIL.

Born at Point-de-Vaux (1814-1873). Chevalier of the Legion of Honor. Pupil of Corot.

One of Chintreuil's pictures is in the Louvre.

"Mr. Chintreuil loves to seize that which appears unseizable, to express that which seems inexpressible: the vegetable, geological, atmospheric complications attract him inevitably: his curious mind and his skillful brush are only at ease in the midst of the strange and unexpected; when he succeeds he creates prodigies. We remember his beautiful picture, 'L'Espace'; this year 'Pluie et Soleil' has no less originality, charm and grandeur."—GEORGES LAVENESTRE, *Gazette des Beaux-Arts*, July, 1873.

His subjects often seem dull and uninteresting, but they are rendered with true artistic sentiment. "The Expanse" (1869) and a "Thicket with Deer" (1874) are in the Luxembourg.

140

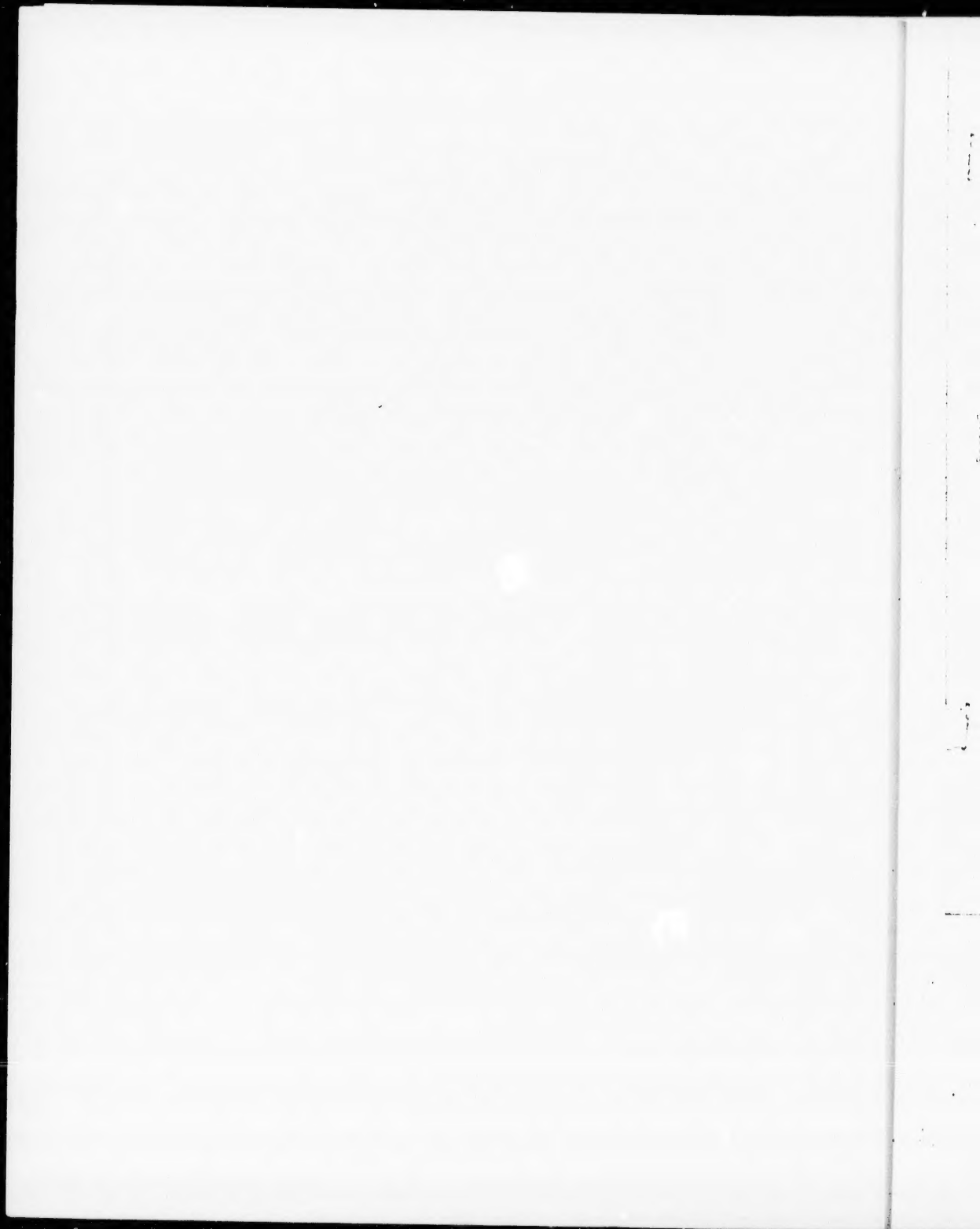
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7 Landscape.

JEAN BAPTISTE CAMILLE COROT.

Born at Paris (1796-1875). Officer of the Legion of Honor, 1867. This painter studied his art against the wishes of his family, and was first instructed by Michallon, after whose death he studied under Victor Bertin, and passed several years in Italy.

"In originality of mind, and force, purity, and individuality of aim and character, he seems to be the most considerable figure that



has appeared in the art world of France during this century. He was born in affluent circumstances, and was destined to carry on his father's business. But the irresistible impulses of his genius led him to painting instead, and his father then reduced the artist's income to 4,000 francs.

"It is said that one of his paintings was so badly hung at the Salon in 1851 that no one looked at it. Finally, out of pity for the offspring of his brain, Corot went and stood before it, saying, 'Men are like flies; if one alights on a dish, others will follow.' And, indeed, a young man and woman soon came up and began to examine the picture. 'It is not bad: there is something in it,' said the man. But she pulling him by the sleeve, said, 'It is horrid; let us go!' Well, this painting, after being kept in the artist's studio for several years, was sold for 700 francs, and, still later, brought 12,000 francs at auction, and the purchaser was so pleased with his bargain that he gave a dinner in celebration of the event! Corot's income for several years averaged 200,000 francs from his profession alone. He was twice decorated, first as Chevalier, then as Commander of the Legion of Honor, but he never was able to wrest the grand medal from the jurors of the annual exhibition,—a striking instance of the caprice of fortune. However, a splendid gold medal was presented to him by friends before his death. His last works received their signature at his death-bed, and his last words, as his hand moved against the wall with pressed fingers, as if he were painting, were, 'Look how beautiful it is! I have never seen such lovely landscapes!'

"Corot stands apart. Critics call him a master. In some respects he is one, who was much needed in his school, or, indeed, in any other, as a counter-weight to the prevalent materialism. He is no profuse colorist. Brown, pale greens, and silvery grays with an occasional shade of purple, or a bright spot of intenser color to represent flowers on drapery, are his reliance. Vegetation or figures, which he uses sparsely, are thin masses on washes of color, with only a shadowy resemblance to the things indicated. But Corot is a poet. Nature is subjective to his mental vision. He is no seer is not profound, but is sensitive, and as it were clairvoyant, seeing the spirit more than the forms of things. There is a bewitching mystery

\$2000

1500

2000

357

and suggestiveness in his apprehension of the landscape, united to a pensive joyousness and absorption of self in the scene, that is very uncommon in his race.

"Twilight charms him greatly, always silvery-toned and bordering on the shadowy boundary that separates the visible from the invisible, and suggesting the inscrutable. The consummate success lies in his management of light. With him it is genius. Nature knows herself in this in his painting, as a beautiful woman knows her face in a glass. Water, which he loves next to light, glimmers and sparkles under its rays. Shadows and reflections are alive with it."—JARVES, *Art Thoughts*.

"Corot is *par excellence* the painter of morning. He can render with more felicity than anybody else the silvery light on dewy fields, the vague foliage of trees mirrored in calm water. He was not fond of the noonday light, and it was always in the earliest morning that he went out to paint from nature."—RENÉ MÉNARD, *Portfolio*, October, 1875.

2000.

8 Early Morning.

1500.

9 Mid Day.

2000.

10 Evening.

AUGUSTE DURST.

Hors Concour.

Pupil of Hebert and Bonnat.

Mr. Durst is considered one of the best painters of Barnyard Poultry in France.

350.

11 A Farm Yard.

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LOUIS DESCHAMPS.

Born at Montélimar. Medal in 1877 for "The Poor Little Girl" and a portrait of General Chareton, Senator. Deschamps is a pupil of Cabanel. In 1878 he exhibited a portrait, "The Little Winnower defending his Grain." Has a picture in the Luxemburg.

\$ 200

12 La Charite pour l'amour du bon Dieu

EDOUARD FRERE.

1819-1886.

Born at Paris, 1819. Chevalier of the Legion of Honor. Pupil of Delaroche. He made his debut at the Salon in 1843. His earliest works were popular, and through engravings were widely known.

At the Johnston sale, New York, 1876, "Industry" (13 by 11), from the Wolfe sale in 1863, brought \$895; and "Preparing for Church" (22 by 18), \$2,400. The latter is now in the Corcoran Gallery, Washington. At a London sale, in 1876, "The Lesson" sold for £241. At the Gillott sale, London, 1872, "The Orphan's First Prayer" brought 655 guineas.

"It was marvellous to the critics that this character had come out of the studio of Delaroche. The stately swan had hatched out a wild creature, which took to the woods immediately. As the wood birds take their color from the ground and brown leaves, so there was a countrified look about this pupil of Delaroche; but the results were in this case certain *aufs-dor* which Parisian critics could not mistake. He painted the country children in all their performances and amusements, in a way that made him the Columbus of a before undiscovered world around the capital." — *Harper's Magazine*, November, 1871.

With the kind permission of Mr. Ruskin we append his criticisms of some little pictures by Frère, exhibited in 1857:—

"I do not like to speak much of the French Exhibition because there are characters in the work of every nation which need to be

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120.

long and specially studied before a foreigner can do justice to them; and I have not yet been able to give serious study to the French modern school. Two things, however, must strike every one; the general deadness of colour, associated with softness of outline, which seem to be enforced upon their feebler painters, and delighted in by their stronger ones. I had intended to get at the principle of this, to consider what harm or good was in it: but I have been hindered hitherto, and see no hope of my getting liberty in that room to think of, or look at, anything but the six pictures of Edouard Frère. I cannot tell how I am ever to say what I want to say about Frère's pictures: I can find no words tender enough, nor reverent enough. They have all beauty without consciousness; dignity, without pride; lowliness without sorrow; and religion without fear. Severe in fidelity, yet, as if by an angel's presence, banishing all evil and pain; perfect in power, yet seeming to reach his purpose in a sweet feebleness, his hand failing him for fulness of heart; swift to seize the passing thought of a moment in a child's spirit, as a summer wind catches a dead roseleaf before it falls, yet breathing around it the everlasting peace of Heaven; he will do more for his country, if he can lead her to look where he looks, and to love as he loves, than all the proud painters who ever gave lustre to her state, or endurance to her glory."

1500.

13 Breakfast.

200.

14 Spanish Peasant.

125.

15 La Coule a Laurent Cadet.

80.

16 A Green-grocers Stall at Ville-franche.

120.

17 Lane Scene at Ecouen, France.

15.

100.

WILHELM DE GEGERFELT.

Born at Gothenburg. At the Paris Salon of 1877, he exhibited "Landscape in Holland"; in 1876, two landscapes; etc. Some of his works have been seen in the gallery of Cottier & Co., New York. At the Salon of 1878 he exhibited "A View on the Coast of Normandy," and at the Paris Exposition, same year, two landscapes. Gegerfelt is a Fellow of the Royal Academy of Sweden.

150.

18 Winter in Holland.

JOHN HAMMOND.

Native of Canada. Pupil of Smith-Hald.
Exhibitor at the Salon and Royal Academy.

100.

19 A Bit of Old Antwerp.

HENRI HARPIGNIES.

Born at Valenciennes, 1819. Chevalier of the Legion of Honor Medal at Philadelphia. Pupil of Achard. He visited Italy, and made his debut at the Salon of 1853. The first picture which really showed his talent was that of 1861, "The Edge of a Wood on the Banks of the Allier." In 1863 his works were refused admission to the Salon, and the Artist was so angry that in a moment he destroyed his picture of "Wild Ducks," which had cost him months of labor. In 1876 his "Evening in the Roman Campagna" received a medal, which was so unanimously voted him that it in a sense repaired the slight he had received. This picture is at the Luxembourg.

"Harpignies is always the poet, as one knows. Perhaps he has never been more characteristic in manner. Perhaps his writing has never been more personal, his design more ample, and at the same time more correct. He is always one of those who impose themselves upon us rather than seduce. He has a little will in his

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manner. The air does not always circulate in his landscapes, and the details sometimes have the effect of the *décapages juxtaposés* of a game of Patience."—MARIO PROTH, *Voyage au Pays des Peintres*, 1877.

Harpignies and Pelouse are undoubtedly the greatest landscape painters in the world, and later on will be classed with the Rousseau's, Deschamps, Corots, Daubigny's &c.

20 Landscape (France.)

21 Landscape (France.)

CHARLES JACQUE.

Born at Paris, 1813. Chevalier of the Legion of Honor. When seventeen years old he studied with a geographical engraver, but a little later enlisted as a soldier and remained seven years in the army. He then resumed his engraving, and worked two years in England, as a draughtsman on wood. He may be characterized as a rustic artist. His knowledge of sheep and poultry, (of which last he is a fancier and breeder) is simply perfect, and he has been called "le Raphael des Pourceaux" from his exact acquaintance with pigs. Many stories are told of his buying an old shepherd dog for a model, of his giving a new wheelbarrow for a broken, weather-stained one, &c., to the astonishment of the peasantry at Barbizon, where he built a little house and a big studio, and could, in that country indulge his love for all that the word "rustic" can suggest. His earlier pictures, like his etchings, were small; but he has painted larger ones; of which "A Landscape with a Flock of Sheep" (1861) is at the Luxembourg.

"If the word *pittoresque* did not exist in the French language, one would have to invent it for the works of Charles Jacque; and what is the picturesque, if not the sentiment of life in its most

\$450.

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familiar form? When a painter shows me a plow in the fields, a pail near a well, a pot in a kitchen, a lantern in a garret, I ought to understand that these are common objects, frequently used, and not brand-new things just out of a shop. Of course the form would be the same, but the expression would be different; and the expression conveys the charm of a rustic scene by giving us the illusion of reality. Why have Charles Jacquet's works such a powerful charm? It is because they always show us things or persons such as they are in nature; because he studies them in the course of their usual life and avocations; and because this sincerity carries us without effort to the scene that he chooses to represent. Who knows better than he how to paint or draw hens perched on a cart, ducks dabbling in a pond, sheep in search of grass, children rambling about the fields instead of going to school, a servant washing clothes, a plow under a shed? His inns, his farms and poultry yards, his village streets, his skirts of forest; his old walls full of crevices, or stains of damp or crumbling plaster; his barns, with cobwebs hanging from their ceilings, charm us precisely because the painter has not recourse to any tricks, but merely tells us in his plastic language, the things that he saw, observed and studied in the country."—RENE MENARD, *The Portfolio*, September, 1875.

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22 Sheep and Fowl.

JEAN GUSTAVE JACQUET.

Born at Paris, 1846. Medals in 1868 and '75. Pupil of Bouguereau. He made his debut at the Salon in 1865 with two pictures, "Modesty" and "Sadness." His picture of "The Call to Arms" (1867) attracted much attention. Edmond About said, "Behold an artist, unknown to-day, who will be celebrated tomorrow." His "Sortie de Lansquenets" of 1868 was bought by the State, and is at the château of Blois. Jacquet has traveled in Italy, Germany and England. His pictures are in demand and bring good prices. He is fond of all the objects which collect love, and his atelier is rich in tapestry, stuffs, arms, draperies, &c. He took part in the battle of Malmaison, where he saw Cuvier.

GENC.

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killed and Leroux grievously wounded. His drawing is spirited, his colour pleasing, and the general effect in his pictures is bright and charming. Among his works are, "La pauvrete" (1877), the "Peasant-Woman" (1876), "Reverie," "Halt of Lansquenets," "A Vidette" (1875), etc. He paints many portraits. His "Going to the Races" belongs to Mr. Hawk of New York. At the Paris Salon of 1878 he exhibited "Jeanne d'Arc praying for France."

\$450.

23 Morning.

ANTOINE MAUVE.

Born at Zaandam. Medal at Philadelphia, where he exhibited "Hauling up the Fishing-Boat," which was specially noted as praiseworthy by Mr. Weir in his report. Mauve is the pupil of P. F. Van Os. At Paris in 1877 he exhibited "Discharging," and in 1876 two pictures with cows. At the Cottier sale, New York, 1878, "Pastures in Holland" sold for \$1,500. His "Seaweed Gatherers," belonging to Thomas G. Appleton, and the "Forester's Team, — Frosty Morning, Holland," belonging to B. Schlesinger, were exhibited at the Mechanics' Fair in Boston in 1878. At the Paris Exposition, the same year, was his "Landscape with Sheep, — Winter." — Died May, 1888.

Mauve's draughtsmanship is sound, his brushwork full of gusto and expression, his color quite his own; to a right sense of nature and a mastery of certain atmospheric effects he unites a genuine strain of poetry. In pure landscape he is often excellent: he paints it with a brilliant combination of knowledge and feeling. His treatment of animals is at once judicious and affectionate: but he has recognized that they too are creatures of character and sentiment, and he loves to paint them in relations to each other and to man. He is careful to render them in relation to their aerial surroundings. — *Vide Memorial Catalogue, Edinburgh loan collection, 1886.*

\$1000.

24 Flock of Sheep, Village of Saurens, near Amsterdam.



HENDRICK WILLEM MESDAG.

Born at Groningen, 1831. Medal in Paris and at Philadelphia, where he exhibited "Evening on the Beach." He is a pupil of Alma-Tadema. At Paris in 1877 he exhibited "Summer Evening" and "Twilight"; in 1876, two pictures, the "Departure and Return of a Life-Boat at Scheveningen"; at the London Royal Academy in 1872, "A Fishing-Smack"; and in 1871, "A Fleet of Fishing-Boats at Scheveningen." To the Paris Salon of 1878 he contributed "Ready to weigh Anchor, Cheveningen," and "The Scheldt,—Morning," and to the Exposition, same year, three of his works above named.

Born a rich man, Mesdag did not begin to paint in earnest till he was five-and-thirty years old. Then he worked at Brussels under Roelof and had lessons from Alma Tedema. His rise was rapid and steady. He was medaled at the Salon 1870, eight years after he received a Third-class distinction at the Exposition Universelle; in 1880 he won a gold medal at the Hague; at the Salon of 1887 he attained to First-class honors, with an admirable *Soliel Couchant*; he has been for sometime past an officer of the order of Leopold.—*Vide Memorial Catalogue, Edinburgh loan collection, 1886.*

\$550.

25 Arrival of Fishing Boats at Scheveningen.

ADOLPHE MONTICELLI.

1824-1886.

Born at Marseilles. Pupil of Raymond Aubert, who made him a devotee of line, a fanatic of Raphael and Ingres. His conversion began before a Delacroix, and was completed by the influence and example of Diaz, in whose neighborhood, in Paris, he lived for some years, and whose manner he mimicked with such spirit and intelligence that his work was often sold for his master's. . . . With Monticelli the be-all and end-all of painting was color. A craftsman with singular accomplishments to tint and tone, he yet subordinated drawing, character, observation—three-fourths of Art.

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Delacroix and Turner, used, it is said, with arrangements in silk and sugar-plums; and what they did in jest, or by way of experiment, was done by the Marcellais, in sober earnest, and as the last word in Art. True it is that he has a magic—there is no other word for it—of his own; that there are moments when his work is infallibly decorative, as a Persian crock, or a Japanese brocade. That there are other when there is audible in these volleys of paint, these orchestral explosions of colour, a strain of human poetry, a note of mystery and romance, some hint of an appeal to the mind. As a rule, however, his art is purely sensuous. His fairy meadows and enchanted gardens are, so to speak, "that sweet word Mesopotamia" in two dimensions: their parallel in literature is the verse that one needs for the sound's sake only, in which there is rhythm, colour, music, everything but meaning. If this be painting, then is Monticelli's the greatest of the century; if it be not—if painting be something more than dabbling exquisitely with material—then it has to be admitted, these fantasies materialized, these glimpses of the romance of colour, are only the beginnings of pictures—the caprice of a man of genius gone wrong. It is perhaps ungenerous to quarrel with an artist for giving no more than he chooses. But it is claimed for Monticelli that he is the greatest colourist of the century; and it is impossible to refrain from contrasting him with his predecessors on the throne, and from measuring the difference between his royalty and theirs.—*Vide Memorial Catalogue, Edinburgh loan Exhibition, 1886.*

\$ 750.
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150.
110.
110.

- 26 Figures Dancing before a Temple.
- 27 Hay Time.
- 28 La Fete au Jardin.
- 29 Decameron.
- 30 Figure with Dog.
- 31 Madame Monticelli.

11

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VI

ALBERT NEUHUYS.

Born at Utrecht, 1844.

Neuhyus received his first lessons from a local master, Gesbert de Craayvanger (born 1810), was four years a student in the Antwerp Academy; was medalled at Amsterdam in 1872, and again at Paris in 1880, for contributions to the Exhibition of Works in Black and White. He is popular in England and America; one of his pictures is hung in the Rijks Museum.

32 Woman and Child at Washtub.

F. McWHIRTER, A.R.A., R.S.A.

Mr. McWhirter is the acknowledged head of the Scotch school of Landscape painters; his rushing wind and storm effects are unequalled

33 Rhymers Glen, near Abbotsford.

THE FIGURE IN THIS PICTURE WAS PAINTED BY JOHN PETTIE.

LEON GERMAIN PELOUSE.

Born at Pierrelay (Seine-et-leise) has received First Class and two Second Class Medals, decorated with the Legion of Honour, 1878. His Souvenir of Cernay is in the Luxemburg.

Pelouse is undoubtedly the Corot of the day. He does not strive after certain effects as did Corot, but paints Nature, Morning, Noon and Night; hence he is the more natural painter of the two; we, however, incline more to his early morning, wet, juicy, and misty effects, in these he is certainly without a peer.

34 Le Vieux Moulin a Arcier,
Besancon (Doubs).

35 Ville de Cernay.

18500

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RUBENS SANTORO, (Italian).

130. 36 Ruins of the Palace, Don Anna.

A. SAVINI, (Italian).

140. 37 A Song of Love.

L. SPIRIDON, (Italian).

125. 38 The Duet.

FRITHOF SMITH-HALD.

A native of Norway, resides in Paris; pupil of Gude; Medal, First Class at Antwerp; Hors Concour at Ghent. Member of the Order of Charles III, Spain. It is remarkable that Smith-Hald has never been awarded any honours at the Salon, where he exhibits every year and his pictures well placed on the 'line.' The French government, however, more generous than the 'jury,' have purchased one of his large paintings 'Mending Nets,' for the Luxembourg.

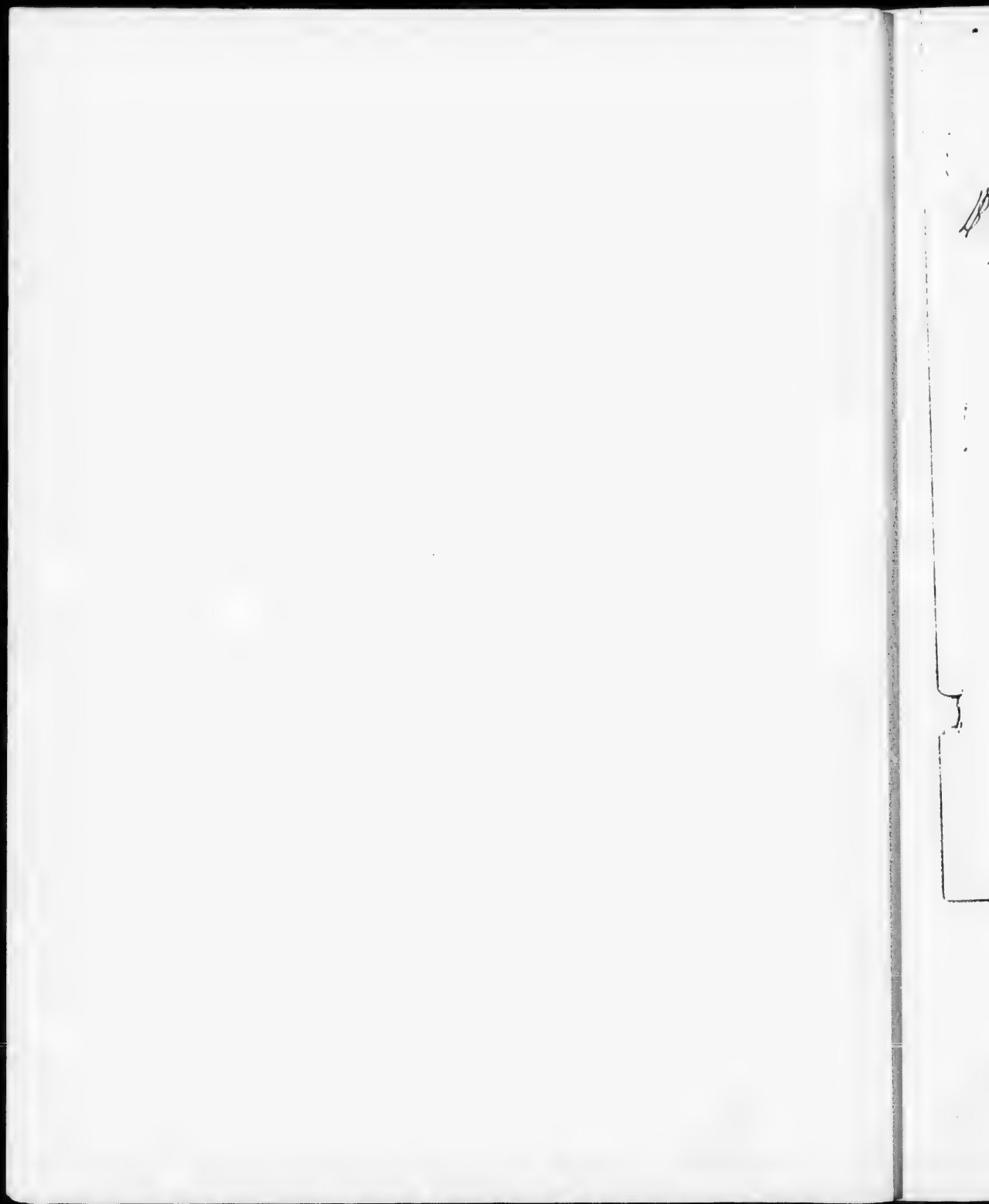
150. 39 Return from Fishing.

F. TOFANO, (Italian).

150. 40 Type of Female Beauty.

HARRY THOMPSON.

Born in London, resides in Paris. Medallist at the Salon, 1884. Eminently a sheep painter, he is regarded by the profession



in France as ranking next to M. Jacques. His criticisms are
 courted more than any other master by students; several of his
 pictures have found homes in the best collection in America.

\$250.
 250.

41 Sheep in Stable.

42 Sheep Browsing.

EMILE LOUIS VERNIER.

Native of Lons-le-Saunier, died 1887.

Medal 1879 and 1880; decorated Chevalier of the Legion of
 Honor, 1881. Hors-concour. Picture in the Luxembourg.

200.

43 French Coast, Channel.

WM. WYLD.

Native of London: resides in France.

Medals at the Paris Salon, 1839 and 1841; decorated by the
 French Government with the Legion of Honor, 1855. Mr. Wyld is
 held in high esteem by connoisseurs; his pictures have been pur-
 chased by people of the highest rank in France, several by Emperor
 Louis Napoleon, with whom he was on terms of great intimacy.
 Philip G. Hammerton, who was a pupil of Mr. Wyld, dedicated his
 book, "Thoughts about Art," to him.

200.

44 Bazaar in Algiers.

375.

45 View on the Seine.

18

FELIX ZEIM.

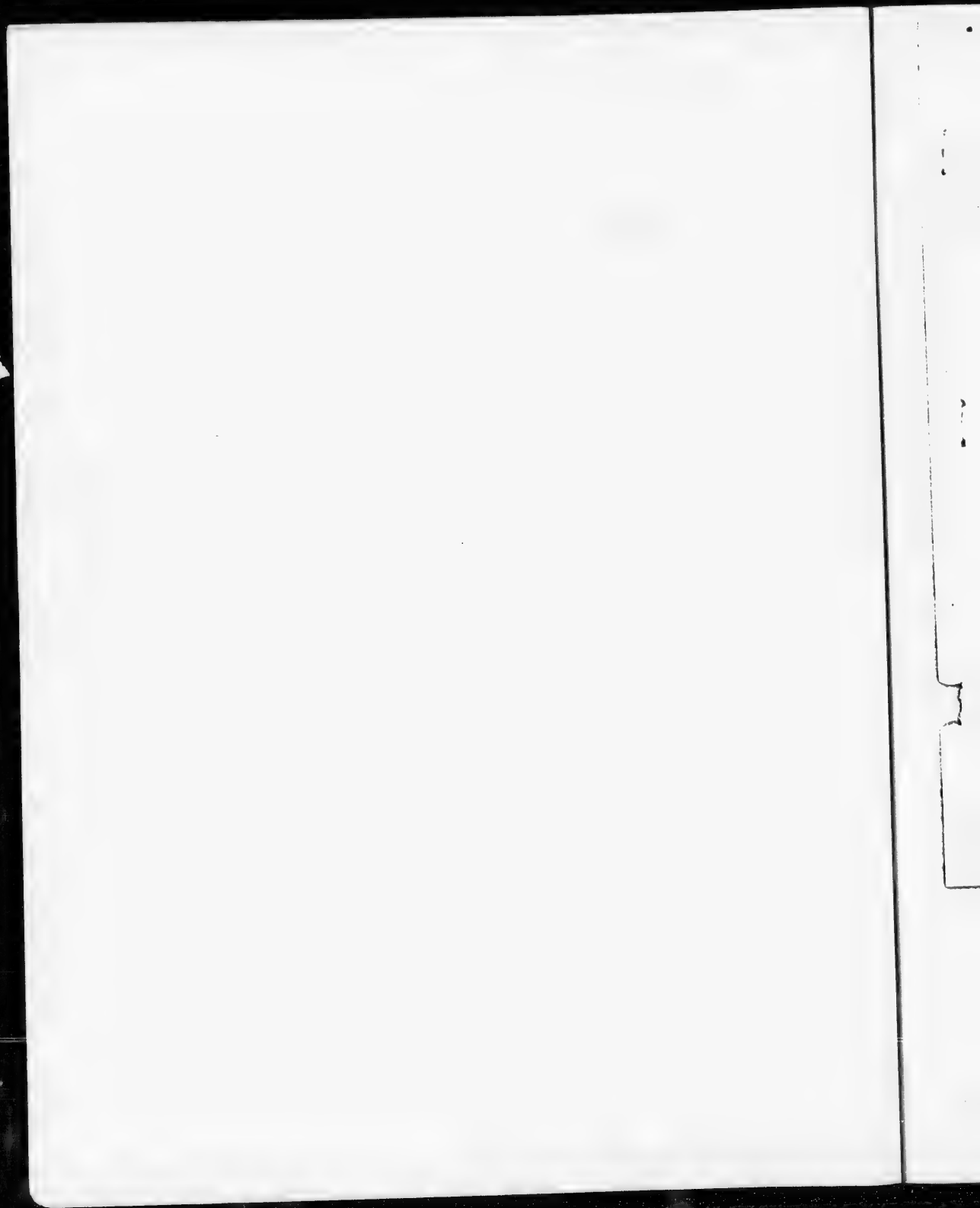
Born at Beaume, about 1822. Chevalier of the Legion of Honor. Studied in Paris. Travelled in the East, and made his debut at the Salon of 1849. His "View of Venice" (1852) is in the Luxembourg; "Evening at Venice," (1854) was purchased by the Duke de Morny; "View of Antwerp" (1855) was purchased by the Government. At the Johnston sale, "Venice at Sunset,—Entrance to the Grand Canal," from the Wolfe sale (27 by 42), sold for \$1,510. At the Norzy sale, Paris, 1860, "View of the Grand Canal," sold for 3,880 francs. At the Laurent-Richard sale, Paris, 1873, "Stamboul" and "Venice" sold for £480 each. At the Coreoran Gallery is "Constantinople from the Golden Horn," 1874.

"Among the artist travellers who have known how to conquer public favor, Ziem occupies a place apart. He sees with indifference the rocks, the plains, or the forests, and is arrested by choice in the great maritime cities which mirror in the water their edifices gilded by the sun of the South. He is a painter of architecture as well as a painter of marines, who willingly takes a siesta at noonday, and wishes to see nature only as twilight approaches. The two pictures in the Laurent-Richard Collection are among his most important works, and are sufficient to justify the rank which he holds in art.

"Here is Constantinople unrolling itself in an amphitheatre, while the sun appears as a brilliant disc which is reflected in the waters of the Bosphorus, and bathes in a luminous vapor the domes and minarets of the great city. On one side we see the point of the Seraglio, the ancient kiosque of the Janissaries, the mosque of Bajazet, and the great walls which enclose the Golden Horn. On the other hand, we catch a glimpse of the coast of Asia and the first buildings in Scutari. A white sail, and some long-boats, manned with rowers, lose themselves on a ruddy beach in the first plane."—RENÉ MENARD, *Gazette des Beaux-Arts*, April, 1873.

\$450.

46 Fantaisi at the Golden Horn,
Constantinople.



WATER COLORS.

HENRI-CHARLES-ANTOINE BARON.

Born at Besançon, 1817. Chevalier of the Legion of Honor. Pupil of Gigoux. Made his début at the Salon of 1840. He paints *genre* subjects. Among his works are, "The Corner of a Street in Catana, Sicily," and "Harlequin's Tricks" (1876), "The Old Jester of His Highness," "His Eminence at the House of his Nephews," and "Playing Bowls" (1874), etc. His "Harvest in Romagna" (1855) and a water-color of "A Fête at the Tuileries during the Exposition Universelle of 1867" (Salon of 1868) are at the Luxembourg.

47 At the Cascades.

JAMES M. BARNESLEY.

Native of Canada. Studied several years in Paris under M. de Vuillefroy, frequent exhibitor at the Salon. Gold Medal at Versailles. Barnesley is a young artist of great talent and promise. Very industrious and versatile in his profession, being equally good in Figure, Landscape and Marine.

48 An Old Farm, (France.)

LOUIS DESCHAMPS.

49 A Study of Head.

\$90
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1

E. ESBENS.

Es-bens has earned an enviable reputation for painting Moorish scenes; these two drawings fully attest his remarkable skill and ability; he is the Karl Haag of the Present day.

890.
100.

50 Arabs at the Door of a Café.

51 Armanti.

E. FLOSS.

A young Dutch artist of great ability.
Favorite pupil of A. MAUVE.

35.

52 Winter in Holland.

30.

53 Going Home.

40.

54 Old Farm Buildings.

20.

55 Evening Effect.

15.

56 Morning Effect.

ALEXANDRE-MARIE GUILLEMIN.

Born at Paris, 1817. Chevalier of the Legion of Honor. Studied under Gros. Paints *genre* subjects. In 1877 he exhibited at the Paris Salon, "Los Pordioseros," a souvenir of Upper Navarre, and "La Maraposa," Aragon; in 1869, "La Trilla," souvenir of Aragon, and "The Atelier of a Sculptor"; in 1864, "Sunday Morning"; etc. At the Walters' Gallery, Baltimore is his "Print-Vender." [Died, 1880.]

50.

57 Children at the Fountain.



HENRI HARPIGNIES.

Harpignies is equally as good in Water Colors as in Oils, as the present fine examples fully prove.

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|--------|--------------------------------------|
| \$ 65. | 58 Landscape. |
| 100. | 59 Landscape. |
| 110. | 60 Landscape. |
| 125. | 61 Landscape, Moon Effect. |
| 140. | 62 Souvenir of Gulf Juan, near Nice. |
| 125. | 63 View taken at Famars. |
| 125. | 64 Oiseme, near Chatres. |
| 225. | 65 Evening Souvenir of Morvan. |

L. WELDON HAWKINS.

A talented young English artist, who resides at Barbizon. A favorite and esteemed pupil of Millet. Medalist of the Paris Salon.

- | | |
|------|--------------------|
| 100. | 66 In the Country. |
|------|--------------------|

JOHN HAMMOND.

- | | |
|------|------------------------|
| 100. | 67 Evening in Holland. |
|------|------------------------|

112

16

3

16

2

F. LINDER.

125.

68 At Nice.

DAVID LAW.

A well known Scotch artist. Eminent also as an Etcher.

165.

69 A Brook in the Highlands.

G. MARTIN.

Native of England. Residing in Paris.

35.

70 Landscape.

CHARLES O. de PENNE.

Born at Paris. Medal in 1875. Pupil of Cogniet and Jacque. At the Salon of 1877, he exhibited "Dogs of St. Hubert" and "Fox Hounds"; in 1876, "The Cry of the Wild Boar" and "English Dogs"; in 1875, "Norman Dogs" and "Cerf forcé,—tenant les abois." At the Johnston sale in 1876, "The Lost Scent" (12 by 18) sold for \$190 (water color).

165.

71 Poitvin Hounds.

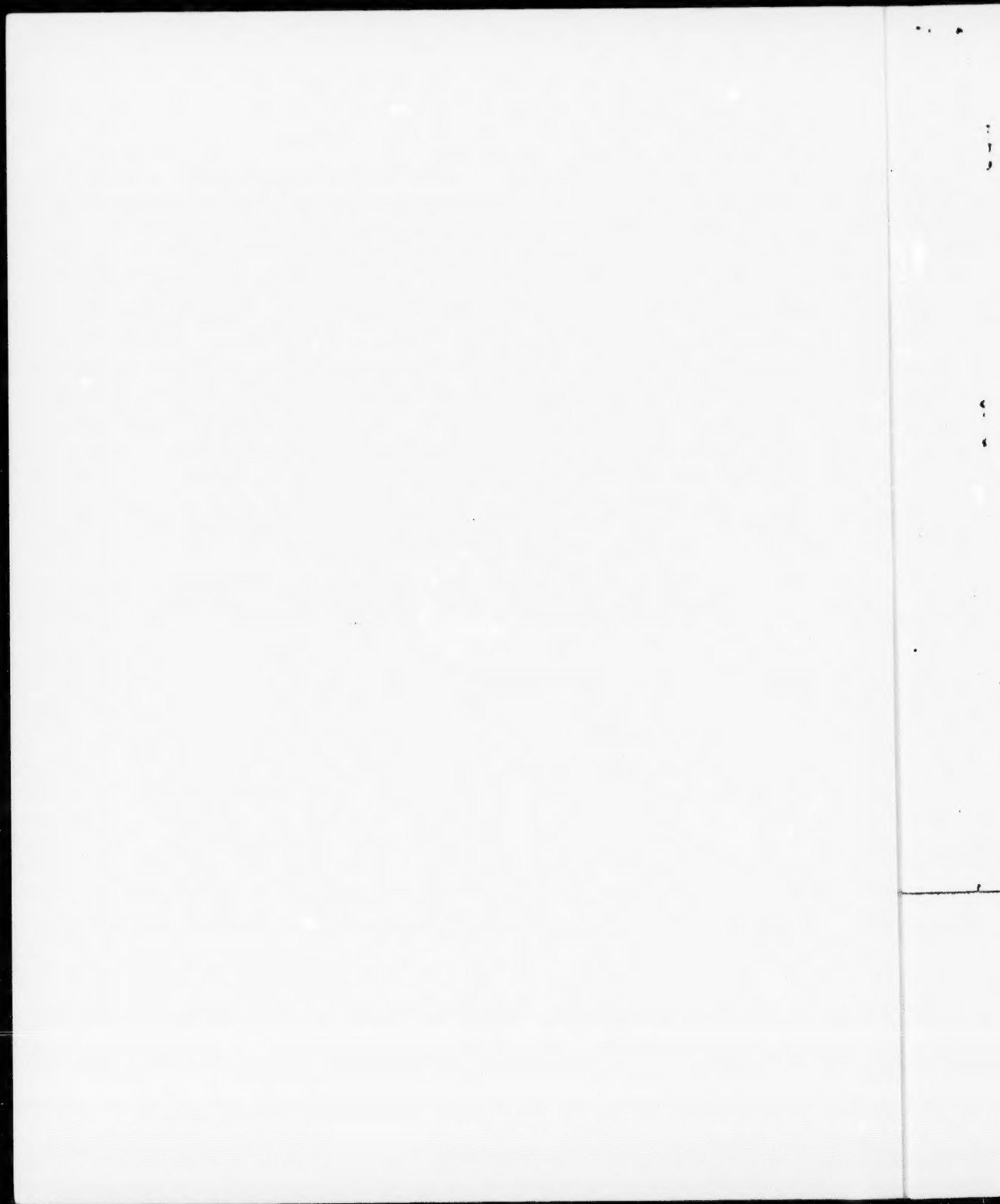
OCTAVE SAUNIER.

20.

72 River at Gretz, near Fontainbleu.

80.

75.
75.25.
35.



HERMAN TEN KATE.

Born at the Hague, 1822. Ten Kate was a Commissioner of the Netherlands to the Exposition of 1878. Medals at the Hague, Philadelphia and other places. Pupil of Kruseman at Amsterdam.

He spent a year in Paris. He lives at the Hague. His "Fishers of Marken" (1857) is at the museum of Bordeaux. Among his works are, "The Military Enrollment," "Une fête champêtre," "Political Discussions," "The Paternal Benediction," and "Calvanist Prisoners under Louis XIV." "The Wood-Gatherers" is in the collection of Mrs. E. H. Maynard, of Boston. To Paris, in 1878, he sent three pictures in oil and two in water-colors.

73 Dutch Scene.

R. TUSQUET.

An Eminent Italian Figure Painter.

74 The Wood Cutter, (Italy).

75 Italian Mother.

L. TISSON.

76 Market Place.

77 Children Playing.

JULES JACQUE VEYRASSAT.

Born at Paris. Medal for Etching in 1866 and '69, and for painting in 1872. The father of Veyrassat was a jeweller and wished his son to follow the same occupation; he placed the boy at

\$125

200

100

7

the Drawing School in the Rue l'Ecole de Médecine, which was intended to fit young men for trades which have some connection with art. The young artist was very happy there, and drew and modeled arduously. His success in this school determined him to make art a profession. His father sought the advice of Decamps, who said that obstacles should be thrown in the way of his son, thinking that if he indeed had a vocation for art, he would overcome all difficulties, and if not he had best be discouraged. After the revolution of 1848, the father was too poor to aid the son in any case. Veyrassat then commenced making copies of works in the Louvre, and also some etchings for publishers. In this way he supplied his necessities, and as soon as he could afford it, moved to Écouen, where he became the friend of Édouard Frère.

~~125~~

78 Towing Horses.

WM. WYLD.

200.

79 Genoa.

100.

80 View of Venice.

75.

81 Grand Canal, Venice.

~~125~~ 65.

100.

110.

125.

140.

125.

125.

225.

100.

100.